

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, MAY 18, 1872.

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## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE. PROSPECTIVE ARRANGEMENTS.

Third Appearance of Mdle. Clara Louise Kellogg.—Fourth Appearance of Signor Italo Campanini.

**THIS EVENING (Saturday), May 18,** will be performed Donizetti's Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Italo Campanini (his fourth appearance in England); Arturo, Signor Rinaldini; Normanno, Signor Casaloni; Enrico Aston, Signor Mendioroz; Raimondo, Signor Folt; Aïssa, Mdle. Bauermeister; and Lucia, Mdle. Clara Louise Kellogg (her third appearance.) Director of the Music and Conductor—SIR MICHAEL COSTA.

Next Week.

Mdile. Marie Marimon.—First Appearance of M. Capoul.

Extra Night.

On MONDAY NEXT, May 20 (first time this season), Rossini's Opera, "IL BARBIERE DI SIVIGLIA." Il Conte Almaviva, M. Capoul (his first appearance this season); Fiorello, Signor Rinaldini; Dottore Bartolo, Signor Borella; Figaro, Signor Mendioroz; Don Basilio, Signor Agnesi; Berta, Mdle. Bauermeister; and Rosina, Mdle. Marie Marimon.

Fifth appearance of Signor Italo Campanini.

Mdile. Tietjens—Madame Trebelli-Bettini—Signor Rota.

TUESDAY NEXT, May 21, "LUCREZIA BORGIA." Gennaro, Signor Italo Campanini (his fifth appearance); Il Duca Alfonso, Signor Rota; Maffio Orsini, Madame Trebelli-Bettini; and Lucrezia Borgia, Mdle. Tietjens.

The Opera will commence at half-past eight. Stalls, 21 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s. Gallery, 2s.

Boxes, Stalls, and Tickets to be obtained of Mr. Bailey, at the Box Office of Her Majesty's Opera, Drury Lane, which is open daily from ten to five; also at the principal Musiciansellers and Librarians.

**CRYSTAL PALACE.—THIS DAY.—GRAND SUMMER CONCERT.** Mdile. Tietjens, Madame Trebelli-Bettini, and Mdle. Marie Roze; Signor Fancelli, Signor Rota, Signor Zeboli, and Signor Agnesi; the Crystal Palace Choir. Conductor, Mr. Mann. Serial stalls, admitting to this and the remaining six concerts of the series, one Guinea; stalls for this concert 5s. and Half-a-Crown; admission 5s. or, by tickets purchased before Saturday, Half-a-Crown; or by Guinea Season Ticket.

**MDLLES. TIETJENS and MARIE ROZE, and MDME. TREBELLI-BETTINI.**

**GRAND SUMMER CONCERT, at the CRYSTAL PALACE, To-morrow.**

**M. SAINTON** begs to announce that his **SECOND MATINEE OF CLASSICAL CHAMBER MUSIC** will take place at the HANOVER SQUARE ROOMS on FRIDAY, next, May 27th. To commence at three o'clock. Instrumentalists—M.M. Sainton, Amor, Zerbin, and Lasserre. Pianoforte—Mons. Delaborde. Vocalists—Madame Pauline Rita, and Signor Federici. Accompanist—Mr. Thouless. Reserved Stalls, Half-a-guinea each, to be had of Messrs. Chappell & Co., 50, New Bond Street; Mr. Mitchell, 33, Old Bond Street; Mr. Hall, Hanover Square Rooms; Mons. Sainton, 71, Gloucester Place, Hyde Park; and of Mr. George Dolby, 52, New Bond Street.

In the press,

"**G E L M I N A**,"

A NEW OPERA,

By **PRINCE PONIATOWSKI**,

Composed expressly for Madame. ADELINA PATTI, will be produced at the Royal Italian Opera, on Tuesday Evening, May 28th. METZLER & Co., 37, Great Marlborough Street, W.

## ROYAL ITALIAN OPERA, COVENT GARDEN. PROSPECTIVE ARRANGEMENTS.

**THIS EVENING (Saturday), May 18th,** "LE NOZZE DI FIGARO" with the following powerful cast: Cherubini, Madame Pauline Luca; Susanna, Mdle. Sessi; La Contessa, Madame Monbelli (her first appearance); Il Conte, Signor Graziani; Bartolo, Signor Clampi; Basilio, Signor Bettini; Antonio, Signor Tagliacoco; and Figaro, M. Faure. On MONDAY NEXT, May 20, (first time this season), "IL TROVATORE." Leonora (for the only time this season), Mdme. Adolina Patti.

On TUESDAY NEXT, May 21 (for the first time this season), "RIGOLETTO"; Gilda, Mdle. Albani (her first appearance in that character in England).

The opera commences at half-past eight.

Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d., and 5s.; Amphitheatre 2s. 6d.

**FLORAL HALL GRAND CONCERT.**—The Third Floral Hall Concert of the Season will take place on Saturday, May 25. Stalls, 10s. 6d.; unreserved seats, 5s.; to be had of Mr. Edward Hall, at the Box-office of the Royal Italian Opera House.

**ST. GEORGE'S HALL, LANGHAM PLACE.**

**M. ALEXANDRE BILLET**

Has the honour to announce that his next

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OF

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Will take place

On **THURSDAY, MAY 30, and WEDNESDAY, JUNE 12, 1872.**

To Commence at Three o'clock precisely.

Sofa Stalls (Numbered and Reserved), for the series, 21 1s.; Single Tickets, 10s. 6d.; Balcony Stalls (Numbered and Reserved), for the series, 10s. 6d.; Single Ticket, 5s.; Area and Back Balcony, 1s. Subscriptions received at Messrs. Lamborn Cook & Co.'s, 42, New Bond Street; Chappell & Co.'s, 50, New Bond Street; Ollivier's, 39, Old Bond Street; and at St. George's Hall, Langham Place.

**MR. SANTLEY'S RETURN TO ENGLAND.**—On

TUESDAY Evening next, May 21, Mr. SANTLEY will give a **GRAND EVENING CONCERT** in St. James's Hall, at which the following artists will appear:—Vocalists—Mdle. Carlotta Patti, Madame Pauline Rita, Miss Abbie Whinery, Madame Florence Lancelotti, Miss Enriquez, Mr. Edward Lloyd, Mr. Maybrick, and Mr. Santley. Violin—Madame Norman-Neruda. Pianoforte—Mr. Charles Halle. Conductors—Mr. Ganz, Mr. Thouless, Herr Maurice Strakosch, and Mr. Lindsay Sloper. Sofa Stalls, 6s.; Family Tickets to admit four to Sofa Stalls, 21s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets may be obtained at Chappell & Co., 50, New Bond Street; at Austin's Ticket Office, St. James's Hall; and at the usual Music Warehouses and Libraries.

**SCHUBERT SOCIETY.**—BEETHOVEN ROOMS, 27, Harley Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERTS. **SIXTH SEASON, 1872.** The next Concert of the Society this season will take place on Thursday, June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HORRIS, Hon. Sec.

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Her Royal Highness the Duchess of CAMBRIDGE.  
His Serene Highness the Duke of TECK.  
Her Royal Highness the Duchess of TECK.  
and the Marquis of LORNE.

**SIR JULIUS BENEDICT** begs to announce his  
ANNUAL GRAND MORNING CONCERT, on the same scale as in former  
years, on MONDAY, June 17th, at the FLORAL HALL, Covent Garden.

**MADAME LEMMENS-SHERRINGTON** begs to  
announce that she will give a MATINEE MUSICALE at the HANOVER  
SQUARE ROOMS, on THURSDAY, 23rd May, commencing at Three o'clock precisely, on  
which occasion she will produce her "SCALE WALTZ," and "SHAKE WALTZ,"  
composed in the form of "Vocal Studies." Madame Lemmens will be assisted by  
Mdlle. Jose Sherrington and Mdlle. Drasdi; Mr. Vernon Rigby, Mr. Nelson Varley,  
and Mr. Cummings; Mons. Valdec and Mr. Whitney; Mdlle. Brandes; Mons.  
Devroye, and Mr. Lemmens, who will perform on the "Mistel Organ." Conductors  
—Herr Ganz and Mr. Lemmens. Tickets, One Guinea, 10s. 6d., and 5s.

Under the Immediate Patronage of  
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**MR. OBERTHÜR** has the honour to announce that his  
MATINEE MUSICALE will take place at his Residence, 14, Talbot Road,  
Westbourne Park, W., on WEDNESDAY, June 5th, 1872, on which occasion several  
of his New Compositions will be performed. To commence at Three o'clock pre-  
cisely. Vocalists—Mdlle. Natalie Carola, Mrs. Osborne Williams, Mr. Wilbye  
Cooper, Mr. E. A. Tietkens (amateur), and Mr. R. G. D. Lloyd. Instrumentalists—  
Pianoforte, Frllein Lily Oswald (from Frankfort a/m), Signor Tito Mattel;  
Violin, Herr Josef Ludwig; Violoncello, Mons. B. Albert; Clarinet, Mr. Lazarus;  
Harp, Mr. Oberthür. Conductors—Signor TRAVENTI, Signor VISSETTI, and Mr.  
HALLETT SHEPPARD. Tickets, Half-a-Guinea each, to be had at Lonsdale's, 26, Old  
Bond Street; Schott & Co., 159, Regent Street, and of Mr. Oberthür, 14, Talbot  
Road, Westbourne Park, W.

**MDLLE. CHRISTINE NILSSON** has the honour to  
announce TWO MORNING CONCERTS, at ST. JAMES'S HALL, WEDNES-  
DAY, June 5, and MONDAY, June 24, these being the only Concerts at which Mdlle.  
Christine Nilsson will appear during this Season. On these occasions Mdlle.  
Christine Nilsson will be assisted by the following eminent Artists:—Madame  
Patey, Mr. Sims Reeves, and Mr. Santley. Pianoforte—Madame Arabella Goddard.  
Violin—Madame Norman-Neruda. Conductor—Sir Julius Benedict. Tickets at the  
principal Libraries, Music-sellers, and Concert Agents.

### MR. W. H. CUMMINGS

Has the honour to announce the first performance of his  
NEW CANTATA,

**"THE FAIRY RING,"**  
ON FRIDAY EVENING, MAY 24TH, 1872.

#### ST. JAMES'S HALL.

Principal Vocalists—Miss EDITH WYNNE, MADAME PATEY, MR. W. H.  
CUMMINGS, and MR. LEWIS THOMAS.  
The BAND will be complete, and comprise members of the Orchestra of the  
Philharmonic Society, &c. Solo Harp—Mr. John Thomas.  
The CHORUS will consist of members of the Choir of the Oratorio Concerts (by  
the kind permission of the Directors and Mr. J. Barnby).  
The Second Part of the Programme will be a MISCELLANEOUS SELECTION  
OF MUSIC.

The following eminent Artists will also appear—MADAME LEMMENS-SHER-  
RINGTON, MA. PATEY, MA. MAYBRICK, and MADAME ARABELLA  
GODDARD.

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Stalls, 10s. 6d.; Balcony, 5s.; Area and Gallery, 1s. Tickets to be obtained of  
Chappell & Co., 60, New Bond Street, and the principal Music-sellers.

Under the immediate Patronage of  
His Royal Highness the DUKE OF EDINBURGH.

**MR. JOHN FRANCIS BARNETT** has the honour to  
announce his GRAND ORCHESTRAL and CHORAL CONCERT, at  
ST. JAMES'S HALL, on MONDAY Evening, May 20th, when will be performed, by  
express desire, his Cantatas,

**THE ANCIENT MARINER, and**

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Tietjens, Sherrington, and Patey; Mr. Vernon Rigby, and Mr. Lewis Thomas.  
Orchestra and Chorus, 350. Stalls, 10s. 6d.; Reserved Seats, 7s. 6d.; at St. James's  
Hall, the principal Music-sellers, and Mr. J. F. Barnett, 41, Portisdown Road, W.

**"MARCHE BRESILLIENNE" AND "STELLA WALTZ."**  
**MR. IGNACE GIBSON** will play every WEDNESDAY  
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LIENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron  
Strutted Pianos.

**"ALICE WHERE ART THOU?"**

**MR. GEORGE PERREN** will sing ASCHER's popular  
Romance, "ALICE, WHERE ART THOU?" at St. George's Hall, on  
Wednesday, May 22.

#### "LITTLE BROOMS."

**MISS BLANCHE REIVES** will sing "LITTLE  
BROOMS," from Offenbach's popular Operetta, "Lisehen and Fritzchen,"  
at Dowsbury, May 30th.

#### "SWEET EVENING AIR."

**MR. VERNON RIGBY** will sing WILFORD MORGAN's  
new Song, "SWEET EVENING AIR," at Mr. John Cheshire's Harp  
Concert, St. George's Hall, June 10; and at all his Concert Engagements.

#### "CLOUDS AND SUNSHINE."

**MR. OBERTHÜR** will play his new Solo for the Harp,  
"CLOUDS AND SUNSHINE," at his Matinée, on Wednesday, June 5th.

**MISS LIZZIE PORTER** (Soprano) begs to request  
that all communications for Concerts may be addressed to her, 50, Elizabeth  
Street, Eaton Square, S.W.

#### MR. EMILE BERGER.

**MR. EMILE BERGER** will arrive in London on 28th  
May. For Lessons, Concerts, &c., address, care of Messrs. Duncan Davison  
& Co., 244, Regent Street, London, W., or to his private residence, 29, Park Road  
Regent's Park, N.W.

**MDLLE. ANNA RENZI** (Pupil of Signor Graffigna,  
of Milan), having just arrived in London from Italy, is open to receive  
Engagements. Address, 19A, Golden Square.

**SIGNOR and MADAME GUSTAVE GARCIA** have  
arrived in London for the season. Address, 17, Lanark Villas, Maida Hill.  
Mr. GARCIA is engaged at Baden-Baden from June 18th to June 25th, before and  
after which period he can accept Engagements for Concerts, Soirees, &c.

#### MDLLE. THERESE LIEBE.

**MDLLE. THERESE LIEBE** (violinist) begs to  
announce her Return from her Provincial Tour, and that she will remain in  
London for the Season. Communications about Engagements for Concerts, Soirees,  
Quartet Parties, &c., to be addressed to Mdlle. Liebe's residence, No. 7, Saunderson  
Road, Royal Crescent, Notting Hill, W.

**MISS LINA GLOVER** begs to inform her Friends and  
Pupils that she is in Town for the Season. Letters respecting Oratorios,  
Concerts, &c., to be addressed to her Residence, 11, Albany Street, N.W.

**MISS FENNELL** begs to announce that she is in  
London for the Season, and prepared to accept Engagements for Oratorios,  
Concerts, Soirees, &c. All communications to be addressed to Mr. Cunlingham  
Boosey, 6, Argyll Place, Regent Street, W.

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Oxford.—The post will be vacant at Midsummer. Daily Evening Service,  
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are requested to apply (by letter only) to the Precentor, on or before the 31st of  
May next, stating age, and enclosing testimonials of ability to train boys.

**AN ASSISTANT** is in want of a RE-ENGAGEMENT  
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STEPHEN GLOVER. "The Mermaid's Evening Song." 3s. "Down among the  
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price, post free. London: Sole Publishers, ROBERT COOKS & Co., New Burlington  
Street.

## ROYAL ITALIAN OPERA.

Whether Meyerbeer's *Africaine* would keep the Covent Garden stage were there no Lucca to give a characteristic impersonation of Selika, and no Graziani to present one, equally individual, of Nelusko, is a doubtful matter. It is, however, not doubtful that while those artists are at Mr. Gye's disposal, and while he has such an experienced and capable representative of Vasco di Gama as Signor Naudin, the opera will find a place in every season's repertory. It was revived last Saturday evening with fully an average success, the house being crowded, and the signs of gratification unmistakable. We may not assume that this result was due to the charm of a story which excites very little sympathy at best; or to the worth of music often laboured and dull. As a show opera, developing the magnificent resources of Mr. Gye's theatre, and giving scope for the talent of his stage manager, *L'Africaine* may "draw" to some extent; but its main attraction rests upon the artists we have named, especially upon Madame Lucca, who will always be associated with Selika. The German *prima donna* has found in Meyerbeer's heroine a character so eminently suited to her peculiar gifts that it would be hard to conceive an impersonation more strongly marked or more carefully elaborated. This fact, however, is admitted on all sides, and need not be demonstrated afresh. As little necessity is there to discuss the details of Madame Lucca's performance. Yet, in justice to exceptional merit, we should make mention of her singing and acting in the duet for Selika and Vasco, which is a conspicuous episode of the fourth act. Madame Lucca has always borne an admirable share in this; but she was never more entitled to credit than on Saturday night. The intensity of the situation was heightened by the great, yet never exaggerated, force of effort which showed that Madame Lucca can wholly merge her individuality in the character played. In a score of other instances the artist was scarcely less impressive; but it will suffice to add that her performance generally met with unanimous approval. Inez had a good representative in the clever Madame Sinico; and Signor Naudin, as Vasco, worthily sustained his reputation, dividing with Madame Lucca the honour of the duet already mentioned. Signor Graziani's Nelusko was as interesting as ever, and his vigorous delivery of "Adamastor, rè dell' onde profonde," received the usual compliment of an *encore*. The High Priest of Signor Tagliafico lacked nothing of dignity and effect; the subordinate parts were generally well filled, and the concerted music gave but slight cause for complaint. We should not omit to state that the *mise-en-scène* was as splendid as heretofore, and that the famous *morceaux d'unison*, though played within a few hours of midnight, had to be repeated.

The arrangements for the present week were: Monday, *Dinorah*; Tuesday, *Lucia*; Thursday, *La Favorita*; Friday, *Il Barbiere*; Saturday, *Le Nozze di Figaro*.

## HER MAJESTY'S OPERA.

On Saturday last, after a prolonged absence in her native country, Miss Clara Louise Kellogg reappeared on the stage of Drury Lane. The circumstances of her *début* at Her Majesty's Theatre some four years ago are fresh in the memory of opera-goers, who will also recall with ease the success she made at a time when the star of Christine Nilsson had just risen. Miss Kellogg was then placed at a disadvantage incidental to one whose only training had been on the American stage; and it said no little for her talent that she figured so well before a London audience. These facts were remembered by the crowd assembled to witness her *revenue*, and had much to do with the warm reception she experienced. Miss Kellogg appeared as Linda in Donizetti's opera of that name, doing wisely, we think, to play a part which had previously shown her to advantage. "O luce di quest' anima" at once proved that Miss Kellogg returns to us with her voice as fresh and sympathetic as ever and with increased vocal means. In facility and neatness of execution she leaves little or nothing to desire—a fact indisputably shown in the just-named air; while augmented power of expression and a more artistic method entitle her to a higher place than ever in the ranks of operatic sopranos. Seldom have merits like these received more prompt recognition than on Saturday, the applause after "O luce di quest' anima" being so general

and prolonged that even Sir Michael Costa, who seemed obstinately bent upon refusing an *encore*, had to yield. Thus re-established in favour, the remainder of Miss Kellogg's work was easy, and she did it with the best results. Among her vocal successes a high place must be given to Linda's share in the duet with the Marchese, especially to the episode "Ciel non permettere che di la Carlo," which was sung in the purest *cantabile* style, and with a natural expression wholly admirable. Dramatically, Miss Kellogg represented the character with effect, acquitting herself specially well in the scene just referred to, and in the opening of the third act. The audience accepted all she did in a spirit of thorough appreciation; and, if applause and recalls mean anything, they meant, on Saturday night, that Miss Kellogg's *revenue* was a success. The Pierotto of Madame Trebelli gave as much delight as ever, all the faithful Savoyard's music being sung to perfection. Nothing could be more exquisite than "Per sua madre" as delivered by this accomplished lady. Signor Agnesi was an excellent Prefetto; while the Antonio of Signor Rota displayed qualities in Mr. Mapleson's new baritone which will be of the highest value. Signor Rota had to contend against recollections of many able artists in the malediction scene, but he passed the ordeal not merely with success, but with distinction. From the instant of Antonio's appearance in the apartment of his daughter to the moment of his leaving it, the interest steadily increased; only less noteworthy than the terrific force of the malediction itself being the startling change from the humble mendicant to the indignant father. Signor Rota was honoured with a special "call" after this scene; and no honour could have been better earned. Mdlle. Bauermeister (Maddalena) and Signor Rinaldini (Intendente) were efficient; but we cannot say as much for Signor Vizzani (Carlo), who sang persistently flat. Signor Borella displayed his usual humour as the Marchese. The chorus and orchestra gave no cause for anything but praise.

On Tuesday evening *Les Huguenots* was to have brought forward Mdlle. Grossi as Marguerite, but a sudden attack of hoarseness caused the lady's withdrawal at almost the last moment. Her misfortune proved the opportunity of Mdlle. Bauermeister, who took the part for the first time, and played it better than, under such circumstances, could have been anticipated. The management is lucky in possessing an artist so able to stop a gap as Mdlle. Bauermeister shows herself to be, whenever there is need of such service. The cast of Meyerbeer's opera differed in no other respect from that noticed some time ago.

Mr. Mapleson has never been famous for adherence to managerial precedents, and it was quite in his way to give a representation on a Wednesday. He did so with a result which proved that opera-goers are no more rigid observers of established rules than himself. The attractions of the performance were great; for, though *Lucia di Lammermoor* has been played year after year, almost *ad nauseam*, it is acceptable whenever interest of any kind attaches to the soprano and tenor. Both Lucia and Edgardo have parts to play and music to sing which make up a sufficient test of general ability, and it was felt that Miss Kellogg, who represented the one, and Signor Campanini, who essayed the other, were, in a special sense, upon their trial. The American *prima donna* evidently suffered from nervousness during the first scene, and her execution of "Regnava nel silenzio," with its cabaletta, "Quando rapita in estasi," suffered also. But the feeling wore off under the encouraging applause of a full house, and throughout the subsequent duet with Edgardo, Miss Kellogg did herself justice. She made a decided "hit" in this part of her work; notably by delivering, in a very unaffected yet very expressive manner, the lines in which Lucia begs Edgardo to send her some tokens of his love. The duet with Enrico (Act 2) afforded an opportunity of displaying a refined *cantabile* style, and Miss Kellogg used well her chances in the great concerted piece which ends the act, helping no little towards the *encore* of "Chi mi frena." Miss Kellogg also produced a good effect in "Ardon gl'incensi;" but we would counsel her to adopt, for the future, a more attractive *cadenza* than that she introduced. Her acting was, throughout, marked by energy and intelligence, qualities which appeared to considerable advantage during the scene of the malediction. On the whole, we must credit Miss Kellogg with having well followed up her first night's success. In the interest of truth, it cannot be said that Signor Campanini as Edgardo equalled himself as



as Gennaro. But, in the interest of justice, the blame of this cannot be laid upon the artist. Signor Campanini's voice was out of order on the second night of *Lucrezia Borgia*, and again last night it lacked the sweetness and ease of delivery which were so conspicuous at first. We assume that, having come direct from Italy, and subjected himself to the amenities of an English May, the young tenor is the worse for the change. Only thus, at any rate, can be explained an obvious difference, and the explanation exactly meets the facts of the case. But if, in the first and third acts especially, Signor Campanini did not appear in full possession of his physical means, his undoubted artistic qualities were obvious enough. Vocalisation of the good and pure Italian school, phrasing rarely or never at fault, and acting always intelligent, sometimes powerful—these merits, being beyond the reach of May nor'easters, gave distinction to Signor Campanini's performance, and warranted all the applause it received. It is to be hoped that the process of acclimatisation will, in his case, prove a short one. Signor Mendioroz was efficient as Enrico, save when he forced his voice—which needs no forcing—till its intonation became false; and Signor Foli, as Raimondo, actually won an *encore* for the lugubrious narrative that personage relates at the opening of the last act. Upon this feat the successful artist has a perfect right to congratulate himself in strong terms. The subordinate parts were played by Mdle. Bauermeister (Alice), Signor Casaboni (Norman), and Signor Rinaldini (Arturo).

#### MR. SYDNEY SMITH'S RECITALS.

Mr. Sydney Smith, the popular composer and exponent of *musique de salon*, gave the first of a series of pianoforte recitals in St. George's Hall, on Wednesday afternoon, and attracted a large audience from among the amateurs by whom he is best known. The programme was not confined to fashionable *morceaux*, but comprised a strong classical element. Thus, the first part included Beethoven's first pianoforte trio, Mendelssohn's *Capriccio Brillante* for two pianos, and the *Andante* and *Rondo* from Beethoven's *Sonata in D*, for piano and violin. In the first of these, Mr. Smith was associated with Mr. H. Holmes, and Mr. E. Howell—two capital players, *c'est va sans dire*; in the second, his co-labourer was a young and clever amateur, Miss Russell; Mr. Holmes taking part in the third. All three works had justice done to them, and were much enjoyed. But the attraction of the recital, not less than its speciality, was Mr. Smith's own compositions, played by himself. From an extensive repertory were selected "Morning Dewdrops," a transcription of the overture to *Zampa*, "The Spinning Wheel," "Sleigh Bells," "Arcadia," "Jeunesse Dorée," and "Marche des Tambours," arranged for eight hands on two pianofortes. Most, if not all of these, have received a notice in our columns, and it will now suffice to state that they well represented Mr. Smith's special gifts as a writer of popular, yet refined, drawing-room music. Their execution was in every respect admirable, and taught a lesson to the numerous young ladies present, by which they will doubtless profit. Mr. Howell played very beautifully a solo on Scotch airs by Kummer; and the songs of Miss Katherine Poyntz were agreeable features in the entertainment. Mr. J. G. Calcott accompanied.

THE Italian opera at Adelaide, Queensland, was obliged to be closed on account of the heat of the weather.

MUNICH.—Herr Hermann Levi will commence his duties as Royal *Capellmeister* on the 15th October next.

VIENNA.—Dr. Krüekl, the baritone, lately gave a concert, at which the great feature was M. Anton Rubinstein's "*Wilhelm Meister Gesänge*." The composer himself accompanied the "Gesänge" on the piano.

CASSEL.—The post of *Capellmeister*, which will shortly be vacant, at Carlsruhe, has been offered to Herr Reiss, who has so long, and so honourably, held a similar post here. Though deeply sensible of the compliment paid him, Herr Reiss has preferred remaining where he is.—Immediately after the close of the usual dramatic and operatic season, in the last week of June, the grand Musical Festival of the German Association for Music will take place in the theatre. It will last two days. On the first day, the Abbate Franz Liszt's oratorio: *Die heilige Elisabeth*, will be performed.—During the period the theatre remains closed, the stage, which is exceedingly old-fashioned and unsatisfactory, will be entirely rebuilt to suit the requirements of modern scenic effects.

#### SIMS REEVES AND ARABELLA GODDARD IN MANCHESTER.

The able critic of the *Manchester Examiner and Times* thus notices a concert at which the above-named eminent artists appeared:—

"One of the largest audiences of the season filled the great room of the Free Trade Hall in every part last night, on the occasion of the second and last of the ballad concerts given by Messrs. Forsyth. In addition to the attraction of Mr. Sims Reeves, Madame Arabella Goddard also appeared. The large audience was, therefore, not a great surprise, since it seldom happens that either of these two great artists fails to attract an enthusiastic crowd.

"The character of the concert was generally similar to that of the previous Saturday. Mr. Reeves himself, however, had selected songs of an entirely different class from those of the first concert. In the first part he sang 'In native worth' with consummate finish and delicacy of expression, in a style never approached indeed in this generation; he was also in splendid voice, and we need not add was enthusiastically recalled. In the second part he sang, to the despair of all amateur tenors who heard him, the most dramatic and poetical of all songs, Beethoven's 'Adelaide,' in which he had the advantage of Mdme. Goddard's charming accompaniment. The performance created a perfect furore; and amidst a burst of applause, which, without exaggeration, may be called tremendous, the two artists, after vainly attempting to escape with a bow of acknowledgment, evidently gratified with their success, returned to the orchestra, and the last movement was repeated. A similar scene occurred after the great tenor's intensely passionate delivery of the favourite air from the *Bohemian Girl*; and when, after the recall, Mr. Naylor played the opening strain of 'Tom Bowling,' the hearty demonstration was renewed. We have often attempted to say how perfectly Mr. Reeves sings this fine old ballad—in few songs, indeed, are his splendid artistic powers more strikingly displayed, and never did he sing it with greater fervour or with more exquisite feeling than last night, and we may add, that never during the last season have we heard his magnificent voice to greater advantage.

"Mdme. Arabella Goddard was also most happy in her selection of music. The quaint old music of Handel was played with rare skill and perfect discrimination; it was admirable as an executive display, and the artist's graceful and finished style won universal admiration. But the variety of sentiment and the gradation of colour in each movement were no less striking than the brilliant execution, and the variations to the 'Harmonious Blacksmith' secured the homage of almost perfect silence from the vast audience. In the second part Mdme. Goddard gave Thalberg's 'Last Rose of Summer' fantasia instead of the 'Don Giovanni.' She played it as brilliantly as ever, and, in response to a warm and hearty recall, delighted the audience with the same composer's popular 'Home, Sweet Home,' another marvellous display of finished execution.

"Miss Cole was in fine voice, and in all her songs succeeded in pleasing the audience. The merits we have previously noticed in Miss D'Alton were again conspicuous last night. She is evidently anxious to do justice to everything she sings. We have only space to add that Mr. Naylor again accompanied with taste and judgment, and that Mr. Walker, who was very well received, varied the programme and pleased the audience by several performances on the organ."

#### MDLLE. BONDY'S CONCERT.

This entertainment took place in the Queen's Concert Rooms, Hanover Square, on Saturday last, when the fair concert giver made a great and legitimate effect by her skill as a pianist. The programme opened with a very important example of modern German music:—Brahms' quartet in A major, the one played already several times this season. In it Mdle. Bondy was associated with Herr Ludwig, Mr. Hann, and M. Vieuxtemps; and the four artists very successfully encountered the difficulties of the work, each movement being loudly applauded. Mdle. Bondy further exhibited her classical art in Beethoven's *sonata in E flat*, for piano and violin. Her solos were two *Lieder ohne Worte*, by Mendelssohn; Glück's now popular *Gavotte in A major*; and Liszt's "*Reminiscences of Lucia di Lammermoor*." In the first-named, her expressive playing was much admired; while the last, played with immense spirit, showed extraordinary command over the resources of the instrument. Unquestionably, this artist is entitled to a high place in her profession. Mdle. Bondy was assisted by, in addition to the gentlemen named above, Miss Freniè; Mdme. Florence Lancia, who had to repeat a mazurka by Chopin; and Herr Carl Bohrer. The accompanist was Mr. Enzian.

## THE SONS OF THE CLERGY.

The 218th anniversary Festival of the "Sons of the Clergy" was held yesterday afternoon, under the dome of St. Paul's Cathedral. We need scarcely again remind our readers of the purposes for which this excellent charity—which derives its name from its founders being sons of clergymen—was instituted, as far back as 1655, and not many years after incorporated by Royal Charter in the reign of Charles II. We have reason to believe that, notwithstanding many drawbacks, the importance of the Institution is beginning to be more and more widely felt. As one of the chief objects of the Corporation is to afford timely and reasonable succour to widows and orphans of the poorer sort of clergymen, scarcely another word need be adduced in its favour. It has repeatedly been urged—and cannot be urged too often or with too much earnestness—that some of the most arduous and unremittingly diligent labourers in a sphere of action which ranks before all others in its usefulness, are also among the most poorly remunerated, and this alone should be enough to excite sympathy on their behalf. Although the average number of persons assisted yearly is, according to official statement, not far from 1,300, among whom 800 are widows and aged unmarried daughters of clergymen, the funds are found very inadequate for the duties the Corporation take upon themselves to discharge—duties which may be thus succinctly and comprehensively stated:—"To afford continuous or occasional assistance, as circumstances may suggest, to clergymen of the Established Church in England and Wales, when in need, from mental or bodily infirmity, the reverses of fortune, the heavy expenses incidental to large families, or any other cause of impoverishment beyond their own control; to grant pensions to widows of clergymen, and donations to widows in temporary difficulties who are ineligible for pensions; to grant pensions to maiden daughters of deceased clergymen on their attaining the age of 45 years, and donations to unsuccessful candidates and other maiden daughters under 45 years of age, who may by ill-health be incapacitated from earning their own subsistence; to apprentice clergymen's children, whether they may or may not be orphans, to schools, professions, and trades; to assist in their education at schools or colleges, and to provide outfits for them on their being placed out in the world." More than this, it may be added that clergymen in full orders, and licensed to a cure of souls, are admitted as claimants of the charity when their means are palpably insufficient. It is almost superfluous to insist that no contemporary charity is more worthy the support of the wealthy and benevolent than that which is advocated by the Corporation of the Sons of the Clergy. In the wish to help the cause, we subjoin the most recent statistical statement of the Governors and the brief observations which accompany it:—

"In 1871 the Governors granted donations to 246 clergymen in distressed circumstances; pensions and donations to 864 widows and aged single daughters of clergymen; and apprentice fees, outfits, and educational grants to 228 children of clergymen—in all 1,338 persons; due inquiry being first made into the facts and merits of every case, aid is promptly given according to the relative deserts and exigencies of the applicants, and if the particulars, touching and interesting as they frequently are, could be published, the Governors are persuaded their funds would be much augmented. The wealth of this country having largely increased, and the number of clergymen with scanty incomes, but arduous work and responsibilities, having been nearly doubled within the last few years, the Governors venture to urge very earnestly the claims of a society which for 218 years has exerted itself to provide for the present and unavoidable wants of a large and meritorious class of the community."

The congregation at yesterday's anniversary was very large, completely filling the space under the dome of the Cathedral. There was the customary procession up the nave, the Lord Mayor and civic dignitaries, in semi-state, being received, as usual, by the Dean, the clergy, the choir, the stewards, and committee of the Festival. The Duke of Edinburgh was present, and sat near the Archbishop of Canterbury, and the Lord Mayor. The Bishop of London, and other notable personages were also among the visitors.

The full cathedral choral service, always a paramount attraction at these anniversaries, was even more interesting than usual. It was conducted under the superintendence of Dr. Stainer, Sir John Goss's successor as organist of St. Paul's, with the co-operation of Mr. George Cooper, organist of the Chapels Royal, and for many years assistant, or "deputy," organist at our great cathedral, a post which everyone who cares about the subject must be glad to hear he continues to retain. Prayers were intoned by the Rev. J. V. Povah, and the lessons read by the Rev. M. B. Cowie (both minor canons of the cathedral). The organ employed was, of course, Father Smith's which, under the superintendence of Mr. Willis, is being gradually completed. Mr. Winn, as on former occasions, was conductor, and the choir strengthened by delegates from Her Majesty's Chapel Royal, Westminster Abbey, St. George's, Windsor, and members of the choirs at Canterbury, Winchester, Eton College, the Temple, Lincoln's Inn, St. Andrew's,

Well's Street, &c., was almost in every respect satisfactory. True, some hundred more voices would have been acceptable, more especially adults' voices; but we presume this to have been out of the question. Dr. Stainer, if to him was intrusted the choice of music, made a very attractive selection. It is hardly requisite to say that the "Suffrages" were sung to Tallis's, "Festival use," as it would be difficult to substitute anything as good, or, indeed, half as good. The psalms of the day were chanted to Russell's tunes in E and C, Mr. Henry Smart's *Magnificat*, "My soul doth magnify the Lord," and *Nunc dimittis*, "Lord now lettest Thou Thy servant depart in peace," in B flat, were given. Of these we have already spoken in very high terms, but not higher than is warranted by their merits, as pure, genuine, church music. These were accompanied on the organ by Mr. George Cooper, and the manner in which they were sung by the united choirs left little to desire. There were two anthems. The first, by Orlando Gibbons, "Hosanna to the Son of David," one of the finest models of the elderschool, was given without accompaniment, except just near the end, where Dr. Stainer found it advisable to keep the voices up to pitch with a few pedal notes from the organ. This was transposed a note higher than the original key. The second anthem was Sir John Goss's in E flat, composed for the festival of 1865, when his Royal Highness the Prince of Wales was Steward. Of this beautiful and highly finished example of our modern English school we spoke at the time in terms of unqualified admiration. The performance yesterday (accompanied to perfection by Dr. Stainer, Mr. Winn singing the bass solos) was very fine and more than confirmed our first impression. The second anthem immediately preceded the sermon, after which Mr. Henry Smart's melodious hymn, "Hark, hark, my soul," (from *Hymns Ancient and Modern*) was sung, the last verse with voices in unison and full organ, in a striking and impressive manner.

The sermon was delivered by the Rev. James Moorhouse, M.A., who selected for text, Matthew x. verses 9, 10—"Provide neither gold, nor silver, nor brass in your purses; nor scrip for your journey, &c.,—for the workman is worthy of his meat." The rev. gentleman preached at considerable length, and showed himself an eloquent advocate in the cause he was supporting.

Two organ voluntaries were then played—the first by Dr. Stainer (Mendelssohn's Prelude and Fugue in G), the second by Mr. George Cooper (Handel's "Worthy is the Lamb"—from the *Messiah*), both in very masterly style. On the whole, a more effective musical service has not in our remembrance been given at a festival of the Sons of the Clergy. Much credit is due to Dr. Stainer, who would, we think, however, do well to supply his organ accompaniment to the "Credo," which, if accompanied at all, should be accompanied, according to our judgment, in the plainest and most unpretending manner.

## MR. HENRY LESLIE'S CONCERTS.

The weather of Monday last was tantamount to a blockade of every house in London, the inmates of which had any regard for personal comfort. It was a blockade, however, successfully "run" by the thousands of persons required to fill St. James's Hall, where Mr. Leslie put forward no ordinary inducements to encounter wind and rain and slush. In the first place he presented a strong detachment of artists from Her Majesty's Opera, including Mesdames Tietjens, Trebelli-Bettini, and Marie Roze; MM. Agnesi, Foli, and the new, but already famous tenor, Signor Campanini. These names are names of power, and it was not astonishing that, aided by the repute of Mr. Leslie's choir, and the attraction of a good programme, they fairly worsted the weather. Mdlle. Tietjens was first heard, with Mdlle. Trebelli, in Rossini's "Quis est homo," the result being an accustomed success. She next sang the solo, in Mendelssohn's lovely hymn, "Hear my prayer," but an unfortunate accident somewhat marred its effect. Mdlle. Tietjens's third and last appearance was in connection with Blumenthal's new song, "Love, the Pilgrim," her rendering of which led to a recall. Mdlle. Trebelli should not, as a matter of choice, sing oratorio music like "O rest in the Lord," when there is so much else of a kind similar to Campanini's new "Siciliana," and Gounod's "Chantex, ma belle." She gave both of these perfectly, the first being encored. Signor Agnesi was heard to great advantage in "Pro peccatis," and "Non più andrai," as was Signor Foli in "Now Heaven in fullest glory shone," and Leslie's "Speed on, my bark." But the greatest interest attached to Signor Campanini, who had been set down for "Deserto in terra" and "M'appari." His efforts were enthusiastically received, an encore of the first, and a recall after the second air, testifying that the new tenor is not less welcome on the concert platform than on the lyric stage. Mdlle. Roze sang Gluck's "J'ai perdu mon Eurydice," and Mozart's "Voi che sapete," obtaining a recall after each. With regard to the choral music, it will suffice to state that, though beautifully rendered, something less familiar than "The Pilgrims," "In this hour of softened splendour," and "Oh, hush thee, my baby," might have been more acceptable.

ADELINA PATTI, RICHARD WAGNER, BAIREUTH,  
AND MAX BRUCH.

(From our old Correspondent.)

Adelina Patti sings in Vienna, and the correspondent of the *Musical World* does not speak of her? But what has criticism to do where art is come to perfection, reproducing, through its magical power, nature itself, under the most complete ideal forms? In such a case, the chronicler cannot do better than throw away his pen, and join the audience in their demonstrations, without attempting to describe, through insufficient words, the sublime sensations awakened by the emanations of real genius.

The Patti, already so admired in Vienna some nine years ago, has surprised us now by her gigantic progresses as a singer as well as an actress of the highest order.

A most poetical appearance, the sweetest voice ever heard on earth, the most perfect technical skill, the purest style enlivened by the deepest expression, and the truest histrionic power, are the complex of exquisite qualities concentrated in Adelina Patti. To follow such an artist step by step, and watch her with cold attention, in order to point out any of her little carelessnesses, would be a very stupid pedantry.

Adelina Patti sang Lucia, Gilda (*Rigoletto*), Violetta (*Traviata*), Linda, Rosina, and Sonnambula. In each of these different characters she was grandious, but as Violetta, in the *Traviata*, she rose to the sublimest regions of melodramatic art; and her *bene-fice*, which took place on the 23th of April, with this opera, was such a triumph as to eclipse all the previous ones she has already obtained in Paris, London, and Petersburg.

Flowers and wreaths literally covered the stage on this occasion, and presents of a great value proved to the magic songstress the worship of the Viennese society for her extraordinary talent.

The last performance took place on the 25th of April with *The Sonnambula*. The prices paid for boxes as well as for stalls and gallery places during the short season were enormous, but the fabulous sums offered on the last night for a single ticket in the third or fourth tier rised beyond all belief. The room was crowded to the ceiling, and the cheers began already by the appearing of the beloved Siren, who being interrupted by frenetic applause at every phrase, the song during the whole performance, raised the public to the highest pitch of enthusiasm at the end of the second act.

At this moment the whole audience got up waving their hats and handkerchiefs among the most vociferous applauses, and a shower of flowers failed to bury the enchanting nightingale.

The same manifestation was repeated at the end of the opera, and the public, after recalling Adelina Patti more than thirty times, among the flourish of the orchestra, discontinued their demonstrations only on seeing that she was quite exhausted by the excitement and the fatigue.

On the same evening, the *Murmer gesangsverein*, with a hundred lights, accompanied by all the *abitues* of the Italian opera brought a serenade under the windows of the Diva (residing at the *Hôtel Munsch*), and in a moment the large *Mehlmarkt* was crowded with thousands of people belonging to every class of the Viennese public.

After some beautiful choruses, begun the most enthusiastic ovations on the appearing of the Patti at the balcony, and people only put an end to their excitement, when she said in a broken German: *Dank, adieu, auf wiedersehen!* With the exception of Graziani, all the members of Merelli's *troupe* were not worthy partners of Adelina Patti. Even Nicolini, (Nicols) who undoubtedly is in possession of some very agreeable upper notes in his voice, is too French in his way of phrasing, speaks badly Italian, and sings very often through the nose. Besides, he lacks a fine acting, which is generally the prominent feature of French Singers. Arditi did really wonders on drilling up and leading the most miserable orchestra and chorus ever come under his *bâton*, and his extraordinary skill has been acknowledged not only by every musician, but by the whole Viennese press.

The *Messias* is coming! On the 12th instant Richard Wagner is going to direct in *personâ* a Wagner-concert got up to raise money for the phenomenal theatre, to be built in Baireuth, in order to perform the wonderful *Nibelungen-Trilogie* (they call it the "*Nie gelungen Trilogie*"), the last Embryo come out of the immortal brains of the musical redeemer!

The prices of the tickets for this concert are enormous; but the present generation likes so much the grandious humbug.

For my part, I consider it to be an absurdity against the real mission of art on earth, to produce works for a special theatre and a special cast of people.

God has created the fine arts to cultivate and ennoble humanity in general, and not to amuse the elects among the people. Therefore art must be popular and democratic, and not exclusive and aristocratical.

But perhaps the great Prophet and his legions will find a way how to make transportable their colossal theatre, in order that the public of Berlin, Vienna, Milan, Naples, Paris, London, Petersburg, *ed altri siti* may enjoy the heavenly revelations of Herr Richard Wagner, and be themselves converted to the new musical faith!

If not so, every poor mortal, who cannot afford to make the pilgrimage to Baireuth shall be condemned to eternal darkness.

*En attendant* for the sake of German music I am glad to hear that the new opera of Max Bruch, *Hermione* (from Shakspeare's *Winter Tale*) has met with a great and genuine success in Berlin as well as in Bremen. SALVATORE SAVERIO DI BALDASSARE.

Vienna, 6th May.

## A GERMAN SLEEPY HOLLOW.

We take the following from the Berlin *Echo*:—

"There is a remarkable want of intellectual energy here. The principal cause of this must be sought for in the petty notions fostered at the residence of a petty Court, as the place formerly was. Nowhere else can such notions have exercised a deeper and more enervating influence upon the people. The latter have forgotten how to advocate persistently and emphatically their intellectual interests, accustomed themselves to fold their hands quietly and look upwards for help. The history of a certain monument is so striking and characteristic a proof of our assertion, that we consider it worthy of being generally known. The monument to which we refer is the Marschner Monument. On the death of the composer, some ten years ago, a number of his admirers regarded it as a duty to erect a memorial to one who was a great and genuine representative of German art. The local musical community joyfully welcomed the idea, but left it to be carried out by those who conceived it. They subsequently troubled themselves very little more about it, because its originators, who were exceedingly energetic at the outset, had managed to secure a considerable amount, and King George had subscribed a thousand thalers. What need was there for the musical public to worry about it!—But the interest even of the small circle of the composer's admirers now grew cool, a fact which exercised a baneful effect upon the interests of the Monument; artistic intrigues contributed their share of adverse influence; and the Committee lost several of its members, including some of the best. A long pause ensued. At length it became an absolute necessity to resume the energy which had been so long allowed to lie dormant. But on this occasion again, it was a few who supplied the impetus; the general public remained as lethargic as ever, especially as King William, too, had subscribed a thousand thalers. Another pause followed this slight spurt of activity. Then the Committee met once more, and—carried out the project? Not a bit of it. Adjourned for another year and a half! At present an artist has put his spoke in the wheel; Herr Hartzler, a sculptor of Celle, now resident in Berlin, has executed a very clever model for a statue of Marschner, and written to a Berlin paper stating the fact. Upon this, the committee shaking off the repose of their adjournment, have held a meeting, and are said to have decided on carrying out Herr Hartzler's model. The public remain as passive now as ever, not from want of interest in Marschner—for they have proved irrefutably the contrary—but from the apathy which is the result of the way in which they were brought up."—A very nice comfortable way it seems to have been. Quite *Rip-van-Winkleish*. It has one slight drawback, however, as far as Marschner is concerned. Even now it may leave him statueless for years to come.

NEW YORK.—Herr Franz Abt, the composer, is expected in this city by the steamer *Rhein*; from Bremen. The *Liederkrantz Society*, of which he is an honorary member, will give a concert for his benefit on May 18; the *Arion Society* will honor him by a banquet; and the *Sängerbund* by a torchlight procession and a serenade. The officers of the *Sängerbund* will offer him hospitality when the steamer arrives. He will visit Baltimore in response to an invitation of the vocal societies of that city, and will go to Buffalo and Chicago previous to the *Sängerfest* at St. Louis.



## GIULIO REGONDI.

It is almost two years since the above well-known name was no longer met with in concert announcements, nor its amiable bearer's gentle face seen in those places, where formerly his exquisite talent delighted every one. The great artist is no more—he died on Monday, the 6th inst., after a severe and painful illness of more than eighteen months' duration. Giulio Regondi's unrivalled talent will not be forgotten by those who had the good fortune to hear him play; to others, it will become manifest by many of the compositions he has left. Giulio Regondi would have been a great performer on whatever instrument he might have chosen for the expression of his thorough musical mind; his refined taste would have elevated the poorest medium for the production of musical sounds. Neither the guitar nor the concertina are concert instruments which could be considered graceful; but, in his hands, they spoke with an eloquence never to be forgotten. We only will refer to his charming concertina solo, "Les Oiseaux," which he used to perform so often to admiring audiences. Giulio Regondi's talent was manifested very early. He played at public concerts when he was only ten years of age. Some few years later, he was travelling with his friend, Joseph Lidel, in Germany, where they played at Darmstadt, Frankfurt, Karlsruhe, and then went to Vienna, playing repeatedly at the Imperial Court, besides giving, with immense success, twelve concerts, in which the son of Mozart also assisted. Not less enthusiastic was Signor Regondi's reception in Prague, and afterwards in Dresden. That in England he was on musical tours with many of the greatest artists, is well known. He was of the kindest disposition, ever ready to acknowledge talent in others; and many were the occasions on which his own talent generously assisted any good and charitable object. Signor Giulio Regondi's funeral took place last Saturday, at Kensal Green Cemetery. According to his own particular wish, it was conducted in the simplest manner, in the presence of only a few intimate friends of the deceased. Three mourning coaches accompanied his remains, from his residence in Portman Place, to Kensal Green Cemetery. The mourners were:—Father White (his confessor), Mr. Binfield, Mr. Gaisford, Mr. Boleyn Reeves, Dr. D'Alquen, Herr Lidel, Herr Oberthür, Mr. G. Forbes, Mr. Theed, Mr. Johnson, and Mr. Bosen. A private brougham followed, in which were Mrs. Culpin and the Misses Lidel. A beautiful wreath of "immortelles," white lilies and pansies, the offering of the last-named ladies, was laid on the coffin, which, at Kensal Green, was met by a few attached friends, among whom was a gentleman who came up from Brighton especially for the purpose, and a lady, the wife of one of the mourners, who, at the conclusion of the ceremony, had a white rose tree planted on the grave. Father White performed the funeral service, and the coffin bore the simple inscription:—

## GIULIO REGONDI,

DIED MAY 6TH, 1872.

AGED 49 YEARS.

R. I. P.

MODENA.—Signor Pedrotti's new opera *Olema*, libretto by Signor F. M. Piave, was produced here a short time since. The part of the heroine was admirably sustained by Signora Galletti, while that of Giovanna found a satisfactory representative in Signora Tiozzo. The composer was called on twenty-six times the first night. But that does not say that *Olema* is a great success. Time will prove. One thing is, however, perfectly certain even now. The last duet between the soprano and the tenor looks rather like a plagiarism from the great duet in the fourth act of *Les Huguenots*. The dramatic situation is the same; the incidents are the same; and the music is—well, the music is very similar. Still, as was the case with Mr. Puff and Shakespeare, this may be only another instance, in addition to the very many instances already on record, of two great men hitting on the same idea, and of one of the two great men hitting on it a considerable time before the other great man.

## NEW PHILHARMONIC CONCERTS.

The second chamber concert of the New Philharmonic Society took place at St. George's Hall on Wednesday evening, the 8th inst., when a large and appreciative audience assembled, evincing their enjoyment of the intellectual feast provided for them by constant applause throughout the evening. The proceedings commenced with Beethoven's No. 10 Quartet (Madame Camilla Urso, M.M. Jung, Goffrie, and Cros St. Ange). Madame Urso played Vitali's Ciaccona, with the expression, delicacy, and excellent intonation by which she has made her name famous, and completed her handiwork with Haydn's Quartet in D, No. 45, aided by her talented coadjutors. Mdlle. Brandes created a great sensation by her rendering of Mendelssohn's difficult Fugue in E minor, of the pianoforte part of Beethoven's trio in D major (Op. 70), a Valse by Chopin, and a trifle by Schumann. This was Mdlle. Brandes' first appearance at these concerts, and a more successful *entrée* can scarcely be conceived.

Mdlle. Abell, a *debutante* in England, was very successful in an "Ave Maria," by Caronaro. Mdlle. Carola sang Beethoven's "Kennst du das Land," and an air from *Les Vêpres Siciliennes*, obtaining much applause. Signor Federici sang "Balla siccome," from *Don Pasquale*, with effect. M. Cros St. Ange has only performed at some two or three concerts in London, and is not yet known as he is in Paris; but a few exhibitions of his playing, similar in character to that shown in a solo founded upon a *Tema* of Handel, will place him among the very first instrumentalists of the day. He was immensely applauded. Herr Ganz was, as conductor. Well, he was Herr Ganz—what more can be said? H. L.

## M. SAINTON'S MATINÉES.

(From a Correspondent).

On Friday afternoon, the 16th inst., M. Sainton's first concert of classical chamber music was given at the Hanover Square Rooms, the executants being, M.M. Sainton and Amor, violins; Zerbini, viola; Lasserre, violoncello; and E. M. Delaborde, pianoforte. Haydn's quartet (Op. 17) was rendered in fine style, of course; but Beethoven's grand quartet in B flat, one of the posthumous compositions, was splendidly performed, and all the seven movements were listened to with the greatest attention and applauded to the echo. M. Sainton was encored in Bach's sonata in C minor, and he bowed his acknowledgment of the compliment. M. Delaborde played Beethoven's sonata, No. 3, exhibiting powers of a very high class. In three *morceaux*, (one, his own composition), M. Delaborde brought forth the full power of Messrs. Broadwood's "Grand pianoforte Pedalier," manufactured expressly for him, and capable of producing effects impossible upon the ordinary instruments, excellent as they are.

Miss Julia Wigan was the vocalist, and sang "Non mi dir" to M. Sainton's violin *obbligato*, and Spohr's "Bird and Maiden." Miss Wigan, who was encored in the last named song, must find that she is reaping the benefit of forming her style according to the instructions of one so long and unquestionably at the head of the profession. This was Miss Wigan's first appearance in London, and the programme announced her as the pupil of Madame Sainton-Dolby. Mr. Thouless, the accompanist, was equal to the occasion. H. L.

## A QUERY.

DEAR SIR,—Will you kindly, in your next issue, inform one who takes your valuable paper whether you consider Garcia's System of Training Voices is the best published, or whether there is a later work that is more suitable for tenor voices? If so you will oblige, yours truly,

Halifax, Yorkshire, May 13, 1872.

[Our columns are open to a reply from any unprejudiced reader.—ED.]

INNBRUCK.—There is to be a grand Musical Festival held here on the 11th and 12th June. The chorus and band will number some three hundred. On the first day, Handel's *Messiah* will be performed for the first time in Tyrol! The principal feature of the second day's programme will be Beethoven's Symphony in C minor.

## ST. JAMES'S HALL.

REGENT STREET AND PICCADILLY.

## MR. CHARLES HALLÉ'S

## Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his five remaining PIANOFORTE RECITALS (Twelfth Series) will take place on the following Afternoons:—

FRIDAY, May 24,  
FRIDAY, May 31,  
FRIDAY, June 7,

FRIDAY, June 14,  
FRIDAY, June 21.

## FOURTH RECITAL,

FRIDAY AFTERNOON, MAY 24TH, 1872,

To Commence at Three o'clock precisely.

## Programme.

## PART I.

TRIO, in E flat for Pianoforte, Violin, and Viola ..... Mozart.  
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Herr STRAUSS.

SONG, "O cessate di piangere!" ..... Scarlatti.

Mlle. ANNA REGAN.  
SONATA, in A minor, Op. 105, for Pianoforte and Violin ..... Schumann.  
Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA.

## PART II.

SONATA, in F sharp, Op. 78, for Pianoforte ..... Beethoven.  
Mr. CHARLES HALLÉ.

SONGS {"Der Schiffer," } (Fair Maid of the Mill) ..... Schubert.  
{"Am Feierabend"}  
Mlle. ANNA REGAN.

QUINTET, in F minor, Op. , for Pianoforte, two Violins, Viola, and  
Violoncello ..... Brahms.  
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, MM. STRAUSS,  
L. RIES, and DAUBERT.

Accompanist..... HERR SAUERBREY

## PRICES OF ADMISSION.

	For the Series.	Single Ticket.
	£ s. d.	£ s. d.
Box stalls, numbered and reserved..	2 2 0	0 7 0
Balcony .. .. .	1 1 0	0 3 0
Area .. .. .	—	0 1 0

Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 23, Old Bond Street; OLLIVIER'S, 39, Old Bond Street; KEITH, PROWSE & Co.'s, 45, Cheapside; HAY'S, 4, Royal Exchange Buildings; ADAMS' Ticket Office, 25, Piccadilly; and by Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

## DEATHS.

On the 22d April, suddenly, at New York, U. S., America, AUGUSTUS EDWARD, youngest son of the late Sir HENRY ROWLEY BISHOP.

On the 5th May, at Oak Mount, Withington, in the 23d year of her age, MARY ELIZABETH, the beloved wife of JOHN ROBERT ADDISON HINE, Esq., and only child of Joshua Crowther, Esq., The Cedars, Albert-park, Didsbury, near Manchester.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, MAY 18, 1872.

## MORE ABOUT MENDELSSOHN.

THE world of music (and more especially the *Musical World*) is indebted to Dr. Ferdinand Rahles for his personal reminiscences of Felix Mendelssohn, another instalment of which is subjoined. Every scrap of information about an historical personage is a contribution to history, and has its value on that account. But the personal fascination of Mendelssohn exists to this day, and invests him with almost the interest of a personal friend. Everybody, therefore, who has ought to tell us about him, particularly of the kind which Dr. Rahles is good enough to communicate, confers a double obligation upon musical society. These remarks it is only fair, as it is indisputably a pleasure, to make before inviting attention to our valued correspondent.

PERSONAL RECOLLECTIONS  
OF FELIX MENDELSSOHN-BARTHOLDY.

BY DR. FERDINAND RAHLES.\*

For several years I had not met Felix Mendelssohn, nor corresponded with him. I had been travelling a great deal, and it was not until 1836 that I became more settled, having accepted my first engagement as music director at Arnberg in Westphalia. The winter of 1829 was a very severe one, mountains and forests were covered with snow, and, in consequence, both travelling and postal arrangements were greatly interrupted; in those days no steam horses drove their way through all weathers, man was dependent upon the season and the state of the roads, and dragged along his miserable way, jolted in a diligence, or shivering in a private carriage. Arnberg, the principal town of the county of Arnberg, was one of those favoured places where the diligence between Cologne and Berlin stopped for about two hours in order that its wearied occupants might refresh themselves. One day, not long after the arrival of the diligence, a messenger was sent from the principal hotel, to request me to be good enough to visit a gentleman there who was so unwell as to be unable to move out. I asked his name, but the man had entirely forgotten, and could only assure me that he must be a friend of mine from several observations that he had made. I hastened to the hotel, where I was shown into a private room, and duly announced, when, to my surprise, I found my friend, Felix Mendelssohn, stretched out upon a sofa. His first words were of gratitude for my promptitude in visiting him. I then told him of the messenger's forgetfulness, he laughingly replying that all his cards were in his portmanteau, and that he had been unable to move to obtain one, as the slightest movement caused him acute pain. "Be sure," said he, "that that stupid fellow is not musical." "What, then, is the matter with you?" said I, "have you met with some accident?" He explained that his feet had been frostbitten and caused him excruciating agony, and begged of me to seek out a good medical man in order that he might obtain advice as to whether it would be safe to continue his journey on to Berlin, and, at the same time, some alleviation of his sufferings. I immediately started to find a doctor, and, in going out, entreated Felix not to make himself uneasy, but to be assured that a few days' rest and medical treatment would put him right, at the same time, offering him the use of my house, if any stay in Arnberg should be necessary. "Thanks! thanks!" was all that he could say, so violent was his pain. I made all haste to find the doctor I was in search of, and quickly brought him to my sick friend. After he had inspected the injured parts, he informed us that no dangerous symptoms were present; and after using some medicaments, which he would send, the journey towards Berlin might safely be continued. "However," he said, "if, by the time you have reached the next stage (three hours and a half distant), the pain does not abate, I would advise you to remain there all night." I offered at once to accompany Felix, in order that he might not be alone should he become worse, and be obliged to stay at any place. Fortunately one place in the diligence was vacant and I secured it for myself. After a great deal of trouble to get my suffering friend into a comfortable position in the coach, we started. He bore his pain with great firmness, and, in order to draw his mind from it, we entered into conversation about his visit to England. "My reception," he said, "was all that I could have wished, for I am sure that in such a country my works will receive acknowledgment. I met there many accomplished artists and talented musicians" (here he mentioned about half a dozen or more, whose names, after such a lapse of time, I cannot recollect, but had I then known that England would become, after 1848, my second "Vaterland," I should have had more interest in remembering them). "I met men there who loved their art, and whose whole aim was to elevate it." I enquired how he liked England, its people generally, and his answer was, "If you could see how they worship our Handel, and the care which they bestow upon the performance of his works, you would find your unfavourable prepossessions vanish. Only imagine that during the mighty Hallelujah Chorus in the

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*Messiah*, an English audience rises to its feet, and remains standing, in honour of its immortal composer; that is elevating, that is noble! I should not like, however, to live there constantly, so much of my time for work would be taken up, and time to an artist is irrevocable. The distances from one place to another in London I found very long and often very vexing." Other subjects upon which we conversed were Moscheles and Carl Maria von Weber. With regard to the first, Felix could scarcely find language to praise him sufficiently, both for his kindness in making his sojourn so agreeable, and for his upright and true-hearted advice. As an artist and composer he admired Moscheles highly, and remarked of him that by keeping persistently to the piano, and composing only for it, he had made himself famous; he had not scattered his talent broadcast, but had concentrated it upon that instrument upon which he stood unrivalled as an executant. Mendelssohn expressed his great delight at the enthusiasm which C. M. von Weber had created in England, and the deep impression which he had caused by his *Der Freischütz*; incidentally mentioning that Weber, with an eye to stage effect, had altered the opening scene in the opera, which the author of the libretto, Frederick Kind, had given to the Hermit, by substituting for it the effective scene of the prize shooting. Whilst on the subject of Weber, I added, that having been in company with Weber whilst he was in Hamburg, he mentioned he was composing an opera, but had not made up his mind as to whether he should call it *Die Jägers Braut* (*The Huntsman's Bride*), *Die Freikugeln*, (*The Free Bullets*) or *Der Freischütz* thinking, however, the last name the most striking. Mendelssohn having expressed his ignorance as to why Cherubini's beautiful opera, *Der Wasserträger* (*The Water Carrier*) was usually called in France, *Les deux Journées*, I proceeded to acquaint him with the origin of the name which is as follows. Before Cherubini brought out his opera, there was a dramatic and operatic law extant, which was always strictly adhered to, viz., that the action of any play or opera should not be supposed to occupy more than one day. Cherubini, with his masterpiece, was the first to break this ridiculous restriction, and give a freer scope to dramatic literature. The time of his opera was supposed to extend over two days hence its name of *Les deux Journées*. Of many other subjects we discoursed, but the foregoing are all I remember. I was pleased to see that Felix gradually became more cheerful, and that his pains were alleviated, as he determined to continue the journey on to Berlin without stopping. We parted when we reached the next station, named, Meschede, exchanging the best wishes, and I returned to Arnsberg. Soon after his arrival in Berlin, I received from him a very affectionate letter, heartily thanking me, and prophesying an early meeting under circumstances more favourable to jollity, at the same time expressing his gratitude to Dr. Weber for his skilful attentions. We did not meet again until 1833, at the Rhenish Festival, at Düsseldorf, which he conducted, and for which he expressly composed a *Festival-Overture*\*, playing, on the third day, the *Concertstück* of C. M. von Weber. He accepted, at that time, the appointment of Music-Director at Düsseldorf, and I, being Organist and Music-Director at Solingen, about two hours ride distant, our intercourse was for several years almost uninterrupted.

DR. FERDINAND RAHLES.

Malvern House, Queen's Terrace,  
Grove Street Road.

Who would not like to read one hundred pages of the same sort, if coming from so good an authority?

MADAME ARABELLA GODDARD has accepted an engagement to play at several concerts, in the great "Boston Peace Jubilee," under the direction of Mr. Gilmore, and will leave London on Saturday, the 8th of June.

COLOGNE.—A performance of Spohr's oratorio, *Der Fall Babylons*, was lately given by the Sing-Academie. The solo singers were Mlles. Satorius, Bowinkelmann, Kneip, Herren Wolf, Lehmann, and Peltzer.

\* The Trumpet Overture, in C major, now so well known.—ED. M. W.

#### CONCERTS VARIOUS.

SIGNOR AND MDME. ARDITI gave their *matinée musicale* at 28, Ashley Place, Victoria Street (by kind permission of Major Carpenter and Captain Busk), which, in spite of the bad weather, was most fashionably and numerous attended. Among the audience was the Marquise de Caux (Madame Adelina Patti). The artists who assisted were Mdme. Conneau, Mdle. Valeria (pupil of Signor Arditì). Mdme. Rita, Miss Alice Fairman, and Mdle. Rosselli, Signori Rizzelli, Danielli, Valdee, Rocca, and Campabello. Instrumentalists—Mons. l'aque and Signor Tito Mattei; Signor Visetti presiding with Signor Arditì at the piano-forte. Included in the programme were the overture to Balfe's opera, *Faust*, arranged for piano-forte, violin, and violoncello, capitolly played by Mdle. Arditì, Signor Arditì, and Mons. l'aque, and a new and brilliant waltz, composed for Mdle. Valeria by Signor Arditì, and charmingly sung by that clever young artist. A duet was also sung by Mdme. Arditì and Mons. de Spinsio, which was unanimously re-demanded.

MADAME PUZZI gave her annual *matinée d'invitation* in St. George's Hall, and attracted, as usual, the *élite* of the fashionable world. Madame Puzzi presented her supporters, in addition to an attractive programme, with a recital by Mr. Fechter, who appropriately selected some stanzas written in praise of the lamented Malibran. Mdle. Puzzi's name is so intimately associated with the vocal art, that no one expects to hear instrumental music at her *matinées*. The programme of last week was, however, not entirely devoted to arias and excerpts from operas, for Signor Rendano favoured the audience with two piano-forte solos. M. l'aque, the popular violoncellist, introduced one of his favourite pieces, and Mdle. Liebe one of her clever performances on the violin. The singing of Madame Florence Lancia, Mdle. Anna Regan, M. Valdee, Signor Federici, Mr. Trelawny Cobham, and other artists, contributed to the success of the *matinée*. Mdle. Puzzi's annual concert is announced to take place during the month, and will, doubtless, be brilliantly attended.

At the Brixton Choral Society's last oratorio concert for the season Handel's *Samson* was performed, with the assistance, as principals, of Mdme. Poole, Miss Ellen Forne, Mr. Thurlay Beale, and Mr. Henry Guy. The general execution of the choruses was satisfactory, and the choir gave evidence of their claim to compete at the forthcoming Crystal Palace Music Meetings. The solo parts were well given by the principal singers—Mdme. Poole and Miss Horne infusing, as they always do, true devotional spirit into their singing, and Mr. Guy and Mr. Thurlay Beale ably supporting them. Mr. Beale's rendering of the air, "Honour and Arms," was a very artistic effort, and we do not see what is to preclude this gentleman from taking high rank in his profession. Mr. Harrison presided at the organ and judiciously accompanied the pieces. Mr. Wm. Lemare, who appears, from the applause with which he was greeted by the choir, to be a favourite, was as usual the conductor. W. H. P.

MR. IGNACE GIBSONE has been giving a series of recitals of his piano-forte compositions at the International Exhibition, upon Messrs. Philip J. Smith & Sons "iron strutted piano-fortes," for which they have taken out a patent, for "actual direct resistance between the extremes of tension, causing the instrument to stand in tune, producing a pure and full quality of tone, with non-liability to derangement from sudden changes of temperature, and possessing great durability." The following pieces were played by this accomplished pianist on Wednesday last:—"March Bresillienne," "Stella Waltz," "The dancing water" (a fairy tale), "La Chasse," "Cradle song," and a "Thème militaire." Mr. Gibson varied his performance by a brilliant execution of a study and a Valse Expressive, by Moscheles. Mr. Gibson was frequently and deservedly applauded for his performances.

At the thirty-fifth concert of the Schubert Society, which took place on Thursday, 9th inst., the first part was devoted to C. M. von Weber's and Sir Julius Benedict's compositions. A Sonata in C major opened the concert, played by Herr Enzian. The other instrumental pieces included a trio by Fesca, played by Herr Enzian, Herr Armin, and Herr Schubert; a violin solo by Allard, played by Herr Armin (a young violinist well known in continental musical circles) who made his first appearance before an English audience, and created a favourable impression; a new violoncello solo, "Andante religioso," by Gottermann, played by Herr Schubert; and piano-forte solos by Herr Enzian. The vocal pieces included, in the first part, several charming compositions by Sir Julius Benedict, "L'addio del Marinaro" (Signor Rizzelli); "Che più diro" (Miss Cafferata); "The Lord is very pitiful" (Mr. Stedman); and "I'm alone" (Miss Frenie). In the second part, Herr Bohrer sang Henry Smart's "Sir Roland"; Miss Frenie "Non è ver" (encored); Miss Cafferata, a song by F. Clay; Signor Federici, a serenade by M. Braga (violoncello *obbligato*, Herr Schubert); and Signor Rizzelli, a romance from *Martha* encored. Herr Enzian and Herr Schubert conducted, and the rooms were very full. The thirty-sixth concert is announced to take place on Thursday, June 13th, for the director's benefit.

## OCCASIONAL NOTES

The following paragraph appears in *Dexter Smith's Journal*:—

"A critic of the London *Graphic*, in speaking of the musical portion of the recent Thanksgiving Service, says:—'Mr. G. Cooper presided at the keys of the organ, the pedals being under the management of Mr. Willis.' How was this managed? Let the critic be imported for the Boston *Globe* staff, at once."

We are afraid he would not suit the "Boston *Globe* staff." It may surprise our transatlantic contemporary to learn that the facts were exactly as stated by the *Graphic* reporter; Willis's organ being so unfinished that the builder was obliged to do his best with the pedal register from the interior of the instrument. The *Musical Standard*, who also made fun of the *Graphic*, may be interested to know that its fun missed the mark.

## PROVINCIAL.

WOOLWICH.—A correspondent informs us that:—

The second operatic performance, at the Royal Artillery Theatre, under the direction of Mr. Smyth, came off on Tuesday night with great success, the house being filled with a critical and enthusiastic audience, among whom were Sir David Wood (commandant), and Lady Wood. The opera of *Galatea* was effectively given. The Mdles. Seidle, as Galatea and Ganymede, sang most artistically. Mr. Collingwood, as Pygmalion, and Mr. Melbourne, as Mydas, acquitted themselves well, and were as amusing as ever. The chorus and orchestra of the Royal Artillery, thanks to the drilling of Mr. Smyth, were faultless. The performance concluded with the second and third act of Balfe's *Bohemian Girl*. Mdle. Seidle, as Arline, never appeared to more advantage. She sang "I dreamt that I dwelt in marble halls" so well that an *encore* was the result, and the duet with Thaddeus (Mr. Collingwood), was received with a perfect storm of applause. Mdle. Julie Seidle, as the Gipsy Queen displayed vocal abilities of a high order, and dramatic power of rare excellence. Count Arnheim was played by Mr. Melbourne, who sang "The heart bowed down" with effect. Mr. Staunton was Devilshoof. The concerted music was remarkably well executed, and the approbation it elicited deserved. The whole of the scenic business and stage management, on which the success of an opera in the present day so much depends, was deserving of high praise. The chorus and orchestra, under the direction of Mr. Smyth, were faultless. At the next performance, Mozart's *Don Giovanni*, and a selection from *Rigoletto* are promised, at which some distinguished amateurs will appear. Mr. Smyth's "Orphonic Octett" will also assist.

## REVIEWS.

DUNCAN DAVISON & Co.

*The Sleeping Beauty.* Song. Words by SAMUEL ROGERS. Music by W. LOVELL PHILLIPS.

The charming verses of the poet of memory are here set to music every way congenial. Mr. Phillips has shown that he can invent a melody, and, which is more, that he can invent one expressive of appropriate feeling, and treat it in musicianly fashion. The song is one adapted to please not only the general public, but also the minority who possess cultivated tastes. On all accounts therefore, it may safely be recommended. Key, F major—highest note, F.

*Will thou be true?* Ballad. Poetry by S. P. H. Music by FRANCIS HOWELL.

The title of this song sufficiently indicates the purport of its verses; and with regard to Mr. Howell's music it will be enough to say that simplicity is kept well in view, along with a pleasant and tuneful theme. Expressively sung, the ballad cannot fail to please. Key, C major—highest note, F.

MESSRS DUFF & STEWART.

*Loved and Lost.* Song. Poetry by WORDSWORTH. Music by FRANCESCA FERRARI.

The fair and talented composer of this song will extend her reputation by its means. Miss Ferrari's music is not simply a theme with a "vamped" accompaniment. There is musicianly design in it, and musicianly treatment as well; on which account we hail the work as promising yet greater excellence in the future. Miss Ferrari has a right to compose songs, of which right the example before us is a proof. Key F major—highest note, F.

A consumptive hand-organ, that has been lately ebbing out its life-blood at the opposite corner, is respectfully requested to cough it out two blocks below us.—*New Haven Green-Room.*

## OUR CONTEMPORARIES.

M. SAINTON'S "MATINEES."

The *Daily Telegraph* thus noticed the first of these entertainments:—

"One result of the increasing interest felt in chamber music is to give an opportunity for the display of eminent talent which otherwise might be wasted, comparatively speaking, in the orchestra. The appearance of M. Sainton as director of a series of chamber concerts is a case in point. It has lately been a matter for wonder, with regard to this distinguished violinist, whether the position of a first-class *chef d'attaque* and soloist necessarily prevents an artist from taking his proper place as an interpreter of chamber music. We are glad to find M. Sainton settling the question for himself in his own way, and doing it so conclusively that his *matinees* are likely to become regular features of the summer season. Such, at any rate, must be the consequence, if they are fairly taken on their merits.

The opening concert given in Hanover Square Rooms, on Friday afternoon, was attended by a numerous, critical, and gratified auditory, M. Sainton being associated with Mr. Amor (second violin), Mr. Zerbini (viola), M. Lasserre (violincello), and M. Delaborde (piano), all artists of experience, and thoroughly equal to work which made no ordinary demand upon their powers. The programme exacted a good deal from the audience. It assumed a capacity to sit out Beethoven's sonata for pianoforte in C minor—the 'sonata-testament' of M. de Lenz; the same master's 'posthumous' quartet in B flat (Op. 130); and a sonata in C minor, for violin, by J. S. Bach. There were other and lighter features in the scheme, among them being Haydn's quartet in D (Op. 17), and some solos for pedal pianoforte; but the great works of Beethoven gave M. Sainton's entertainment its distinctive character, and made it of the highest interest. Haydn's quartet opened the proceedings in right merry mood, albeit it displays no little of the master's science. But Haydn could make science appear the easiest and gayest thing in the world, and of this power the quartet under notice is a conspicuous example. It was played in exactly the right spirit and much enjoyed. M. Delaborde's rendering of Beethoven's last sonata fully exhibited a brilliant and dashing style. We preferred his reading of the impetuous *Allegro* to that of the wonderfully elaborated *Andante*; but taking the performance as a whole, it was an effort of great power. M. Delaborde, who played without book, evidently made an impression upon the audience. The great quartet in B flat could scarcely have an interpretation more clear, or an execution more precise, than was given of it by M. Sainton and his able associates. All four artists acquitted themselves well; but their 'leader,' in the course of a difficult task, manifested powers both intellectual and executive of the very highest order. M. Sainton has an unquestionable right to play the 'posthumous' music of Beethoven. He was further heard to advantage in the sonata attributed to J. S. Bach—a work of singular interest and very pleasing character. M. Sainton never played anything in more masterly fashion, and he could not have been better supported than by Mr. Thoulless, whose pianoforte accompaniment was in all respects admirable. Of the solos for pedal pianoforte, it will be enough to say that they well proved the resources of Messrs. Broadwood's magnificent instrument, and were brilliantly executed.

The vocalist was Miss Julia Wigan (pupil of Madame Sainton-Dolby), who made her *début* on the occasion, and warranted strong hopes of a successful future. Miss Wigan possesses a pure and sympathetic soprano voice, her style is cultivated to a degree of much refinement, and she sings with unquestionable intelligence. These qualifications were made obvious by her delivery of Mozart's 'Non mi dir,' and Spohr's 'Bird and Maiden,' after the second of which Miss Wigan was recalled. The next *Matinée* takes place on Friday, 24th instant, when a special feature will be Brahms' Pianoforte quartet in A major."

## ROYAL SOCIETY OF MUSICIANS.

A crowded meeting of friends and patrons of this most excellent corporation was called together, at St. James's Hall, on the evening of Friday, the 10th inst., to hear a performance of the *Messiah*. The singers were Mesdames Lemmens-Sherrington, Edith Wynne, Ellen Horne, Poole, and Patey; together with Messrs. Lloyd, Cummings, Hilton, and Lewis Thomas. Mr. Willy was principal violinist, Mr. Harper played the trumpet, Mr. Hopkins was organist, and Mr. Cusins conducted. The band and chorus were complete, and in every respect most effective. Where all performed their allotted duties in a manner leaving nothing to be desired, it would appear invidious to single out any particular features. Perhaps the most loudly applauded pieces were "I know that my Redeemer liveth," sung by Madame Lemmens-Sherrington, and "The trumpet shall sound," by Mr. Lewis Thomas, with Mr. Thomas Harper's trumpet accompaniment. The concert gave general satisfaction.—H. L.

## PAULINE LUCCA IN THE AFRICAINE.

(From the "Pall Mall Gazette.")

Mdme. Lucca's first appearance this season as Selika in Meyerbeer's *Africaine* had the natural effect of filling the theatre. A finer performance as regards the principal part could not have been heard. But all was as nothing compared to the merit and effect of Mdme. Lucca's impersonation, than which nothing more admirable, from every point of view, can be seen on the operatic stage. That impersonation has so often been described in detail that to return to it now may seem superfluous. But it is no longer the fashion of our opera managers to produce new or even unfamiliar works; and after a course of *Sonnambula* and *Martha*, such an opera as *L'Africaine*, with such a singer as Madame Lucca in the chief part, cannot fail to make a striking impression. When Selika first steps upon the stage it is hard to believe that the almost too faithful representative of the burning and sunburnt savage woman can be the same charming artist whom we have so often applauded as the artless and engaging Zerlina in *Fra Diavolo*. Two more diametrically opposite parts can scarcely be conceived than that of Zerlina on the one hand, who in the way of acting has nothing to do except to move prettily about the stage and—like Alphonse Karr's typical women—"shabiller, habiller et se déshabiller;" and, on the other, Selika, who is a being of another sphere, full of passion and moving in scenes, which, serious from the first, become more and more dramatic until, in the last, a situation is reached which is simply sublime. In the duet of the fourth act, as full of deep feeling as anything Meyerbeer ever wrote, the Selika of the night sang with such impulse that the audience could not restrain their applause, ill-timed as it undoubtedly was. But Mdme. Lucca was more perfect still in the pathetic and truly poetical scene of the fifth act, which the poor *Africaine*, but for the voices of the departing Europeans that break in so cruelly upon her meditations, would have entirely to herself. The scene of the upas tree, which may be looked upon as the parent of the four preceding acts, is one of the finest and one of the most perfectly suited for musical illustration in the whole range of the lyric drama. Everyone can understand Meyerbeer's being struck with it, as it was first pointed out to him in an old English melodrama, and thereupon determining to base an opera upon it, or rather to construct an opera, of which the sail scene of the forsaken woman dying voluntarily beneath the upas tree should form the climax; but no one can understand the full beauty of the scene who has not witnessed its performance by Mdme. Lucca. Her despair as she looks at the sea, "vast and illimitable as her grief," on which her treacherous lover is about to sail away from her for ever is agonizing; but her closing scene, when, with the voices of consoling spirits in her ears, she lies down and dies, is full of tenderness, and, though infinitely touching, by no means horrible. The drama ends as happily as is possible, inasmuch as for the poor heart-broken Selika life is impossible; and one leaves the theatre full of compassion for the Queen of Madagascar, and with a strong desire to hear Mdme. Lucca again at the earliest opportunity.

It is a pity, considering the immense number of parts of every kind and character played by Madame Lucca, that in London they are so seldom varied. A Berlin paper, reckoning the other day the number of different impersonations in which Madame Lucca had distinguished herself, arrived at a total of forty-eight. That is a high figure; but it seemed nothing to the Berlin journalist, who went on to complain that Mdme. Lucca had not yet undertaken the part of Elsa in Wagner's *Lohengrin*. One can believe anything of the versatility of an artist who appears with equal success as Zerlina and as Selika, as Cherubino in the *Marriage of Figaro*, and as Leonora in *La Favorita*; and, if not for the sake of the artist, at least for that of the theatre and of the public, it would be a good idea to bring out in London some of the numerous works unfamiliar, if not entirely unknown, to our audiences, in which Madame Lucca has gained such remarkable triumphs at Berlin. It is an advantage all the same to be enabled to hear Madame Lucca from time to time in *L'Africaine*, which many will think the finest of all her impersonations; and the performance loses nothing of its legitimate effect from the manner in which the work is put on the stage at the Royal Italian Opera.

## NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

The arrangements for these exceptionally interesting performances are now it seems complete. The private preliminary hearings by the jury of each class of sopranos and tenors will take place on Wednesday, June 26. The contraltos and baritones will be heard privately on Friday June 28. At these hearings (which are to be held in the concert room of the Palace), those who are to compete in public will be chosen by the different juries. The public competitions will commence on Thursday, June 27. At two o'clock on that day, the soprano singers will sing against each other, and after them the tenors will compete. At five o'clock, a grand vocal and instrumental concert will be given, the programme of which will include the competitors. This will in fact be the order of performance on each day of the meetings. The competitions will take place in the afternoon, and the concerts follow them. A choir, 500 strong, is expected from Wales to sing for the Challenge Prize. Classes II, III, VI, and VII, will be well represented. On Saturday, the 6th July, the final day, there will be a grand concert and fête, during which the prizes will be distributed. Fireworks will be given in the evening.

We understand the position intended for the juries to occupy is in front of the Handel Orchestra; their decisions will be given by ballot, and made known to the assembled public by the number of each successful competitor being prominently exhibited immediately after each competition. The excitement and interest likely to prevail at these National Music Meetings will probably only be comparable with that aroused by a Derby, or an Oxford and Cambridge boat race.

## GAIETY THEATRE.

Offenbach's *Genève de Brabant*, which, since last October, has remained a fixture in the bills of the Philharmonic Theatre at Islington, varied last Saturday the programme of the morning performances at the Gaiety. The lively opera, represented by executives who did so much to establish its popularity in the northern suburb, attracted a numerous audience, who rewarded with hearty plaudits the exertions of Miss Emily Soldene and the other members of the Philharmonic company. The encores were frequent, and the vocalists went through their work with even more vivacity than usual. The transfer of the entire troupe to the Gaiety in no respect interferes with the regular nightly representations of *Genève de Brabant* at the Philharmonic, but it may be as well to note that, in consequence of a provincial tour, the performance in the metropolis cannot be prolonged beyond Saturday, the 1st of June.

## WALFIS.

• Dr. White, of Waterford, has a new work in the press, entitled, *National Echoes*.

Sir John Goss attended Her Majesty's Levee, at Buckingham Palace, on Monday last.

The *Gazette Musicale* says that M. Pasdeloup will bring his orchestra to England next month.

A society for the publication of musical works by ancient masters has been established in Berlin.

Mr. Ignace Gibsons has just finished an oratorio, entitled *The Captivity*—words by Goldsmith.

The viola upon which Mozart used to play, now in the possession of M. Joseph Pfeiffer of Kherson, is for sale.

The Boston Jubilee building will contain the largest organ, the largest chime of bells, and the largest drum in the world.

Signor Mongini commenced an engagement at the Théâtre Italien, Paris, last week, by playing Manrico in *La Traviata*.

Sir Sterndale Bennett had the honour of being invited to Her Majesty's afternoon party, at Buckingham Palace, last Tuesday week.

M. de St. Georges demands, in *Le Figaro*, a tomb for Auber, whose remains have been lying for a year in a provisional grave at Montmartre.

Miss Sophie Ferrari, Miss Severn, and Mr. Vernon Rigby were the vocalists who sang at the Dublin Philharmonic last Monday. Herr Pauer was the pianist.

MR. ALEXANDRE BILLET gave the first of his "recitals" at St. George's Hall, on Thursday morning. The accomplished pianist met with a most flattering reception, and was recalled after each of his performances. Mr. Billet had the valuable assistance of Madame Camilla Urso (violin), and M. Paque (violinello). Mlle. Rosamunde Dori varied (the programme with some songs, which she executed with artistic excellence. Want of space compels us to defer details till next week.



The Duke of Edinburgh will honour the next public concert of the Irish Academy of Music, which is fixed for June 7th; and, by permission of Sir Arthur Guinness, it will take place in the Exhibition Palace.

"Which of the Feejee Islands are you from?" asked a visitor of one of Barnum's cannibals, the other day. "Tipperary, bedad!" was the reply of the ravenous anthropophaginian.

Among recent deaths in the musical world are those of M. Ferrand, Secretary of the Paris Conservatoire; M. Anglois a famous Contrabassist; and M. Van Boom, a Dutch pianist.

Mr. Wilford Morgan—re-engaged by Mr. Gye for the Royal Italian Opera, Covent Garden—made his first appearance as Jacquino, in *Fidelio*, on the occasion of the debut of Mdlle. Brandt.

They say there is a man in Connecticut who is engaged in working up a log thirty feet long into a fife for the Jubilee. We don't know who has got wind enough to play upon it, unless George Francis Train should volunteer.—*Dexter Smith's Journal*.

Sir Julius Benedict and Signor Randegger have each written a soprano solo, with chorus, expressly for Madame Rudersdorff, to sing at the Boston "Peace Jubilee Festival." Mr. Arthur S. Sullivan is also occupied in writing a vocal composition for the same artist and for the same occasion.

Mdlle. Maria Dumas, who made a "sensation" last season with her unique entertainment, "Saynètes de Salon," has arrived in London from St. Petersburg. We have no doubt the accomplished artist will be received with open arms by our "haute société," with whom she is so deserved a favourite.

The death of Dr. Thomas Beatty, of Dublin, the Vice-President of the Irish Academy of Music, is announced. A meeting of the council, at which Sir F. Brady, Sir Robert P. Stewart, and Dr. Nedley attended, took place on Thursday, conveying to his widow and family their condolence, and the loss the Academy had sustained by his death. Dr. Beatty was one of its steadiest friends.

A few days ago, while Miss Kellogg sat in her box at the opera listening to Miss Nilsson's singing, an usher opened the door and presented her with an exquisite bouquet from a lady wholly unknown to the great prima donna. A little note was half hidden among the flowers, on which was written:—"We love best our own gifted, lovely Kellogg." So say we all of us!—*Dexter Smith's Journal*.

Mr. Levy, the cornet player, will soon be married to a young lady moving in the fashionable circles of Buffalo, N.Y. Arrangements have been made that the marriage shall take place in Russia, where the cornetist is now fulfilling an engagement, and the young lady, accompanied by her mother, will, we understand, shortly set out for St. Petersburg, where the nuptials will be celebrated.

The Lexington (U.S.) *Caucasian* keeps a musical reviewer, and this is how he reviews:—

"Knowest thou the fair land?—which, whether thou dost or not, is an exquisite soprano solo, from the opera of *Mignon*; Our little darling, a snub-nosed pargoric-cherub, a red-faced and bald-headed catnip-angel, done up in song and chorus.—*The last words*; a gizzard-squashingly sentimental ballad, guaranteed to draw tears from the eyes of a potato.—*No letter for me*; which, when every epistle is a hashery or washery bill in disguise, is a decidedly agreeable situation; bemoaned in a solo and duet.—*Good-bye, Eva darling*; a prolonged grunt, set to slow and tender music, in the form of a solitary and gregarious wail."

A new poet has arisen in America who is likely to be a boon to song composers. Here is a specimen of his art:—

"Tiddy ickle tootsey tum,  
Why does it such faces make?  
Is a pin a-sticking it?  
Has it got a tummic ache?  
See its little eyes all moist;  
See its mouth drawn up in pain;  
Tell it's loving muzzer why  
Baby is awake again."

There was considerable fun at a representation of *Romeo and Juliet* in a wretched little French theatre. Madame Deharme, the Juliet of the occasion, was lying dead on a tomb. It was raining torrents; a drop came through the roof and fell on Juliet's nose, she made a face; another drop fell on her eyelids, she winked. It was a facial expression not taught by Delsarte. Finally she took to watching the drops and dodging them. The audience caught the idea and sympathized with her. "Look out, Mrs. Juliet," said one fellow; "there's a whopper a-comin'—I see it!" "Mind your eye!" said another. "Madame," said a third, rising, "will your accept the use of my umbrella?" Of course the tragedy ended in a farce.

Mr. Gilmore, on behalf of the directors of the forthcoming monster Musical Festival at Boston, U. S., has offered Mdlle. Tietjens \$4,800, and all expenses to and from Boston, to sing two pieces of music each day for twelve consecutive days. This sum is double the amount Jenny Lind ever received for similar services, either in Europe or America. The tempting offer, which was made by Atlantic cable on Wednesday, Mdlle. Tietjens has been obliged to decline, in consequence of her public and private engagements in London being of more value to her *impresario*.—(From all the papers).

WEIMAR.—The Abbate Franz Liszt has been stopping here since the middle of April. He has commenced a series of *Matinées* in his salons. The programme of the last *Matinée* included: "Chromatische Sonata," Joachim Raff (played by the Abbate F. Liszt and Herr Kumpel); Paraphrase of "Gaudeamus igitur," for four hands (Mdlle. Remmert, from Berlin, and the Abbate Franz Liszt); a Piece by David; a Piece by Paganini; two Preludes and Fugues, Rubinstein (played by Herr Anton Urspruch, from Frankfort); and Fantasia, composed and performed by the Abbate Franz Liszt, on scenes from *Die Meistersinger*.

BADEN.—Most of the arrangements for the approaching season are already definitely settled; the programme, so to speak, is carefully outlined, and even some of the subordinate details are already filled in; a few more touches will suffice to complete it. The "Kuroorchestra," on the same scale of efficiency as heretofore, will be again under the direction of M. Könnemann. About the latter half of the present month, Signor Pollini's Italian Operatic Company, including Madame Artôt-Padilla, will give a short series of performances. The artists, both operatic and dramatic, from the Grand-Ducal Theatre at Karlsruhe, will also give a series of performances, extending to the end of this month. Their performances will then be suspended, but resumed in August, from which time they will be continued uninterruptedly to the termination of the season. The grand vocal and instrumental concerts will commence on Saturday, the 25th inst., and be continued every following Saturday till somewhere about the end of June. There will be about five or six of them. There will also be six or seven *matinées* for Classical Instrumental Music. On the 1st August, a series of concerts, under the direction of Herr Johann Strauss, will be inaugurated. They will go on for five weeks. Among the soloists, vocal and instrumental, will be included some of the most celebrated of the present day.

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The exercises are set at the top of each page, and blank staves are left for the pupil to copy the examples given. The Rudiments of Music are explained as simply as possible. Diagrams of the Pianoforte Keyboard are provided, by means of which the notes can be more easily learnt than by any other method. The fundamental rules of Harmony and Thorough Bass are practically illustrated, and a plan laid down by which Singing at Sight can be learnt without assistance. The Music Copy Books will, it is believed, be equally useful to master and pupil, by relieving the former from the necessity of constantly repeating the same rules, and ensuring the gradual progress of the latter.

### THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work."—WALTER MAYNARD.

Parts I. and II. contain Rudiments of Music.

Part III. contains Instructions for the Pianoforte.

Parts IV. and V. contain the Rudiments of Harmony.

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4. FROM YONDER VALS AND HILL (*D'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
5. HERE WE REST (*Qui la selva*). From Bellini's "La Sonnambula."
6. ONWARD TO BATTLE (*Squilli eheggi*). From Verdi's "Trovatore."
7. RATAPLAN (*Rataplan*). From Donizetti's "La Figlia del Reggimento."
8. THE GIPSY'S STAR (*Verdi le fosche*). From Verdi's "Il Trovatore."
9. WAR SONG OF THE DRUIDS (*Dell'aura tua profetica*). From Bellini's "Norma."
10. IS MERCY, HEAR US! (*Cielo clemente*). From Donizetti's "La Figlia del Reggimento."
11. COME TO THE FAIR! (*Accorete, giovinette*). From Flotow's "Marta."
12. FRIENDSHIP (*Per te d'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
13. AWAY, THE MORNING FRESHLY BREAKING (*The Chorus of Fishermen*). From Auber's "Masaniello."
14. PRETTY VILLAGE MAIDEN (*Peasants' Serenade Chorus*). From Gounod's "Faust."
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16. SEE HOW LIGHTLY ON THE BLUE SEA (*Senti la danza infatic*). From Donizetti's "Lucrezia Borgia."
17. SEE THE MOONLIGHT BEAM (*Non far Motto*). From Donizetti's "Lucrezia Borgia."
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20. COME, COME AWAY (*Ah! que de moins*). From Donizetti's "La Favorita."
21. HYMN'S TORCH (*Il destin*). From Meyerbeer's "Huguenots."
22. COME, OLD COBOLDERS (*The Celebrated Chorus of Old Men*). From Gounod's "Faust."
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